



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.



Aphrodite Head in Marble, from Capri
Bequest of Liberty E. Holden



"Petworth Head"

THE BULLETIN OF THE CLEVELAND MUSEUM OF ART

SIXTH YEAR

APRIL 1919

NUMBER 3

CLASSICAL MARBLES IN THE MUSEUM

BY L. G. ELDRIDGE

The Museum possesses a number of interesting pieces of original marble sculpture both from the Hellenistic and from the Roman periods of art. The Hellenistic period may be regarded as beginning about 300 B.C., after Alexander, in his mighty conquests, had borne the gleaming torch of Hellenism across the islands of the Ægean and into Asia Minor and to distant Egypt. In these far-away lands, under different climes, different conditions, different races of men, and to a great extent in Greece itself, the spirit which had shone in the sublime art of Phidias changed, became more personal, more individual, more emotional; in a word, more human and less divine. Parian marble no longer scorned to portray sorrow or happiness upon the human countenance, or disdained to adapt itself to children's forms. Realism, not idealism, was now the watchword, and from realism the further step to exaggeration is not long. But side by side with this tendency other currents were also flowing. For example, it became a very common practice among sculptors, especially of the late Hellenistic period, to imitate in whole or in part archaic works, dating from about 500 B.C. On the other hand, there was a survival, at least in certain quarters, of sculpture conceived in a truly classical spirit.

The Museum possesses examples of each of these three movements in Hellenistic art. We shall commence with the last. Although the lofty ideals of the classical age did not inspire many Hellenistic artists, yet such priceless works as the Venus of Melos and the Victory of Samothrace abundantly prove that there were still sculptors of fine feeling and delicate appreciation who lived above the decadent atmosphere of their times and drew their chief inspiration from the purer ideals of the preceding age.

In the charming little Aphrodite head from Capri (see illustration, page 42), the Museum possesses a specimen of the survival of classical feeling. It is easy also to recognize that the source of the inspiration was, in this case, Praxiteles, that

"darling of the gods" who, with his passion for beauty, perhaps more than any other Greek sculptor could make cold marble live and breathe.

A comparison of the Cleveland head with the so-called "Petworth Head," one of the best copies from Praxiteles, is interesting. The Cleveland Aphrodite has decidedly the younger face, but in both we see the soft, wavy hair falling at the same angle from the parting and partially concealing the ears, the same shapely forehead, the same full, rounded brow, the delicately curved cheek and softly rounded chin, the identical form of nose, the same narrow mouth with full, daintily curved lips, the neck somewhat large for the head, and above all, the narrow opening of the eye with the lower lid only vaguely separated from the eyeball so as to produce the far-away, dreamy look for which Praxiteles's statues were noted, and almost giving the impression that the eyes were dimmed with tears. On the Cleveland head, none of the details are sharply worked out, so that the vague expression is all the more accentuated.

Other well-known characteristics of Praxiteles presented in the Cleveland Aphrodite are the high, rounded top of the head, the forward inclination of the face and the downturned gaze, such as we see in Praxiteles's Hermes.

The head is in a perfect state of preservation, except that the tip of the nose is missing.

Of another Hellenistic head in the Museum, probably the youthful Hercules, the entire top is gone (illustrated on page 63). As the subject naturally demands, this head is of an entirely different character from the Aphrodite. Here we see an illustration of another tendency of Hellenistic art, the fondness for realism. The broad, sensual face, typical of this being with his gigantic strength, the matted hair, the knotted muscles of the forehead, deep-set eyes with broad, fleshy lower lid, high cheekbones, square jaw, and powerful neck—all of these ugly features are represented as faithfully as were the beautiful lines in the works of Praxiteles.

The last, but not the least interesting piece of Hellenistic sculpture in the Museum is the fragment of a circular altar or perhaps fountain-head decorated with a typical archaistic relief, that is, a relief of the Hellenistic period on which the archaic style is imitated (illustrated on page 41).

The principal figure of the relief is Athena walking to the left and preceded perhaps by Hermes. As is usual in archaistic works the imitation of the archaic is principally manifest in the artificial, zigzag folds of the drapery and the arrangement of Athena's hair in stiff, conventional ringlets. The fingers of her right hand were also doubtless intended to imitate the archaic. She wears a highly conventionalized ægis on her breast, carries in her left hand a helmet with long, waving crest and, strangely enough, holds her spear with the point resting on the ground. Athena in Greek Art usually has her helmet on her head and carries her lance, naturally, with the point upward. The sculptor of this relief seems to have striven not only for the archaic but also for the eccentric, qualities which make the relief, of course, all the more interesting.

As was stated above, in addition to these Hellenistic works, the Museum possesses also some pieces of typically Roman sculpture. These will be discussed in a later number of the *Bulletin*.

KENYON COX—1856-1919

In the death of Kenyon Cox the world of art has lost one of its important figures. As painter, teacher, critic, writer and lecturer, Mr. Cox has held a unique place, and has done much to develop an interest in the best art and to establish higher standards. An Ohio man, he lived and worked in Cleveland for a while, and had many friends here. Through the generosity of his brother, Mr. J. D. Cox, the Museum is so fortunate as to own one of his last important canvases, "Tradition," and a series of drawings for currency which show his fine draftsmanship and skill in composition. In memory of Mr. Cox, "Tradition" was shown in the special exhibition cabinet from his death on March seventeenth, 1919, until April nineteenth.

All that is good in art is the expression of one soul talking to another, and is precious according to the greatness of the soul that utters it.—*Ruskin*.

In sculpture did any one ever call the Apollo a fancy piece: or say of the Laocoön how it might be made different? A masterpiece of art has, to the mind, a fixed place in the chain of being, as much as a plant or a crystal.—*Emerson*.



Head of Youthful Hercules
The John Huntington Collection